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THE CHESTER BOOKS OF MADRIGALS

2. Love and Marriage



CHESTER MUSIC

The Chester Books of Madrigals

2. LOVE AND MARRIAGE

Edited by Anthony G. Petti

For Lydia

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A selection of madrigals chosen from
The Chester Books of Madrigals
 has been recorded by The Scholars on Accento ACR101
 (Cassette ACT101)

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CHESTER MUSIC

J & W Chester/Edition Wilhelm Hansen London Ltd.
 Eagle Court, London EC1M 5QD.

Cover:
May (Taurus/Gemini) from the
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1. MON COEUR SE RECOMMANDE A VOUS

My heart commends itself to you, full of weariness and a martyr's pain, less to show you that it is free from jealousy than to gain strength to say goodbye. My lips, which were accustomed to smile for you and tell a pleasing tale, can now only curse those who banished me from your eyes. (Clément Marot)

Anonymous
attrib. Orlandus Lassus (1532-1594)

Sop.

Mon coeur se re-com-mande à vous, Tout plein d'en - nui et de mar -

Alto

Mon coeur se re-com-mande à vous, Tout plein d'en - nui et de mar -

Tenor

8 Mon coeur se re-com-mande à vous, Tout plein d'en - nui et de mar -

Bass

Mon coeur se re-com-mande à vous, Tout plein d'en - nui et de mar -

Larghetto $\text{♩} = c. 84$

p *mp*

5

10

- ty - re; Au moins en dé - pit des ja - loux, Fai - tes qu'a - dieu

- ty - re; Au moins en dé - pit des ja - loux, Fai -

8 - ty - re; Au moins en dé - pit des ja - loux,

- ty - re; Au moins en dé - pit des ja - loux,

10

p *p*

vous puis - se di - (h) [re, puis - se di] - re. (h) [Fine]

- tes qu'a-dieu vous puis - se di - re. (h)

8 Fai - tes qu'a-dieu vous puis - se di - re. (h)

Fai - tes qu'a-dieu vous puis se di - re. (h)

15 (h) Fine

p

Ma bou - che qui vous sou - lait ri - re, Et con - ter pro - pos

Ma bou - che qui vous sou - lait ri - re, Et con - ter pro - pos

8 Ma bou - che qui vous sou - lait ri - re, Et con - ter pro - pos

Ma bou - che qui vous sou - lait ri - re, Et con - ter pro - pos

poco più mosso

mp

20 *ritmico*

gra - ci - eux, Ne fait main - te - nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux. 25 [D.C. al Fine]

gra - ci - eux, Ne fait main - te - nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

8 gra - ci - eux, Ne fait main - te - nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

gra - ci - eux, Ne fait main - te - nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

poco meno mosso

mf

25 *p*

D.C. al Fine

2. COME AGAIN

John Dowland (1562-1626)

Sop.

1. Come a - gain, sweet love doth now in - vite
 2. Come a - gain, that I may cease to mourn
 3. Gen - tle love, draw forth thy wound - ing dart: Thy Through Thou

Alto

1. Come a - gain, sweet love doth now in - vite
 2. Come a - gain, that I may cease to mourn
 3. Gen - tle love, draw forth thy wound - ing dart: Thy Through Thou

Tenor

1. Come a - gain, sweet love doth now in - vite
 2. Come a - gain, that I may cease to mourn
 3. Gen - tle love, draw forth thy wound - ing dart: Thy Through Thou

Bass

1. Come a - gain, sweet love doth now in - vite
 2. Come a - gain, that I may cease to mourn
 3. Gen - tle love, draw forth thy wound - ing dart: Thy Through Thou

Allegretto $\text{♩} = c. 68$

Lute

1. *mp*
 2. *p*
 3. *pp* e meno mosso

5

gra - ces that re - frain To do me due de - light,
 thy un - kind dis - dain; For now left and for - lorn,
 canst not pierce her heart; For I that do ap - prove

gra - ces that re - frain To do me due de - light,
 thy un - kind dis - dain; For now left and for - lorn,
 canst not pierce her heart; For I that do ap - prove

8

gra - ces that re - frain To do me due de - light,
 thy un - kind dis - dain; For now left and for - lorn,
 canst not pierce her heart; For I that do ap - prove

gra - ces that re - frain To do me due de - light,
 thy un - kind dis - dain; For now left and for - lorn,
 canst not pierce her heart; For I that do ap - prove

5

To see, to hear, to touch, to kiss, to die
I sit, I sigh, I weep, I faint, I die
By sighs and tears more hot than are thy shafts

To see, to hear, to touch, to kiss, to die
I sit, I sigh, I weep, I faint, I die
By sighs and tears more hot than are thy shafts

To see, to hear, to touch, to kiss, to die
I sit, I sigh, I weep, I faint, I die
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By sighs and tears more hot than are thy shafts

1. *mp* (repeat *p*)
2. *p* (repeat *pp*)
3. *pp* (repeat *mf*)
poco a poco cresc.

* Verse 3: poco più mosso.

With thee a - gain in sweet-est sym - pa - thy.
In dead - ly pain and end - less mi - se - ry.
Did tempt while she for scan - ty tri - umphs laughs.

die, to die With thee a - gain in sweet - est sym - pa - thy.
die, I die In dead - ly pain and end - less mi - se - ry.
shafts, thy shafts Did tempt while she for scan - ty tri - umphs laughs.

die, to die With thee a - gain, with thee a - gain in sweet-est sym - pa - thy.
die, I die In dead - ly pain, in dead - ly pain and end - less mi - se - ry.
shafts, thy shafts Did tempt while she, did tempt while she for scan - ty tri - umphs laughs.

die, to die With thee a - gain in sweet-est sym - pa - thy.
die, I die In dead - ly pain and end - less mi - se - ry.
shafts, thy shafts Did tempt while she for scan - ty tri - umphs laughs.

10

+ Verse 3, last time: *cresc.*

Sing, don't steal -
photocopying is theft.

3. SO WÜNSCH ICH IHR

So I bid her goodnight a hundred thousand times. If I consider her love all my misery disappears. When I see her she delights me; she has taken my heart prisoner, so that it burns and I cannot forget her.

Melchior Franck (c.1580-1639)

Tenor [Solo]

1. So wünsch ich ihr ein gu - - - - te Nacht
2. Wann ich ihr Lieb erst recht be - tracht,

Sop. [Choir]

1. zu hun - dert - tau - send Stun - - - -
2. ist all mein Leid ver - schwun - - - -

Alto

1. zu hun - dert - tau - send Stun - - - -
2. ist all mein Leid ver - schwun - - - -

Bass

1. zu hun - dert - tau - send Stun - den, zu hun - dert - tau - send Stun - den,
2. ist all mein Leid ver - schwun - den, ist all mein Leid ver - schwun - den,

Piano

Andante leggiero $\text{♩} = c.60$

1. *mp*
2. *p*

15

- den. 3. Wann ich sie sich er -
- den.

den. 3. Wann ich sie sich er -
den.

8 tau - send Stun den. 3. Wann ich sie sich,
Leid ver - schwun den.

den. 3. Wann ich sie sich, er -
den.

poco rit. a tempo 15

p

20

- freut sie mich, er - freut sie mich; sie hat mein Herz be - ses -

- freut sie mich, er - freut sie mich; sie hat mein Herz be - ses -

8 - freut sie mich, er freut sie mich; sie hat mein Herz be - ses -

- freut sie mich; sie hat mein Herz be - ses -

20

mf

25

- sen, drum ich num in dem Her - zen brinn, und

- sen, drum ich num in dem Her - zen brinn, und

8 - sen, drum ich num in den Her - zen brinn, und

- sen, drum ich num in den Her - zen brinn, und

25

mp

p

30

kann ihr nicht ver - ges - sen.

kann ihr nicht ver - ges - sen, und kann ihr nicht ver - ges - sen.

8 kann ihr nicht ver - ges - sen, und kann ihr nicht ver - ges - sen.

kann ihr nicht ver - ges - sen, und kann ihr nicht ver - ges - sen.

30

poco a poco dim.

rall.

4. MAS VALE TROCAR

- Refrain. It is better to exchange pleasure for grief than to live without love.
 1. Where it is honoured, dying is sweet; to live in oblivion is not to live at all.
 It is better to endure pain and grief than to live without love.
 2. It is a lost life to live without love; that life is better which knows how to use love.
 It is better to suffer and feel pain than to live without love.
 3. Love which has no suffering cannot please, because it has too little desire.
 It is better to lose pleasure on account of grief than to live without love.

Juan del Encina (1468-c.1530)

Sop. 5

Tenor Alto

Contra 1 Tenor

Contra 2 Bass

Refrain Más va-le tro-car Pla-cer por do-lo-res
 1 (b). Me-jor es su-frir Pa-sión y do-lo-res Qu'es - tar sin a - mo -
 2 (b). Más va-le pe-nar Su-frien-do do-lo-res
 3 (b). Me-jor es per-der Pla-cer por do-lo-res

8 Refr. Más va-le tro-car Pla-cer por do-lo-res
 1 (b). Me-jor es su-frir Pa-sión y do-lo-res Qu'es - tar sin a - mo -
 2 (b). Más va-le pe-nar Su-frien-do do-lo-res
 3 (b). Me-jor es per-der Pla-cer por do-lo-res

Andante $\text{♩} = c. 110$

p ritmico *mp* poco rit.

[Fine] 10 15 [D.C.]

1 (a). Don-de es gra-de - ci-do Es dul-ce el mo-rir; Vi-vir en ol-vido A-quél no es vi-vir.
 2 (a). Es vi-da per-di-da Vi-vir sin a-mar, Y más es que vi-da Sa-ber-la en-ple-ar.
 3 (a). A-mor que no pe-na No pi-da pla-cer, Pues ya el con-de-na Su po-co que-rer.

1 (a). Don-de es gra-de - ci-do Es dul-ce el mo-rir; Vi-vir en ol-vido A-quél no es vi-vir.
 2 (a). Es vi-da per-di-da Vi-vir sin a-mar, Y más es que vi-da Sa-ber-la en-ple-ar.
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 3 (a). A-mor que no pe-na No pi-da pla-cer, Pues ya el con-de-na Su po-co que-rer.

1 (a). Don-de es gra-de - ci-do Es dul-ce el mo-rir; Vi-vir en ol-vido A-quél no es vi-vir.
 2 (a). Es vi-da per-di-da Vi-vir sin a-mar, Y más es que vi-da Sa-ber-la en-ple-ar.
 3 (a). A-mor que no pe-na No pi-da pla-cer, Pues ya el con-de-na Su po-co que-rer.

Fine 10 a tempo Soli *mp* *mf* *mp* poco rit. D.C.

5. SOSPIRAVA IL MIO CORE

9

My heart has been sighing as an escape from grief to imply that the soul can revive when my Lady (even she) will breathe a sigh that seems to say: "Don't die, please don't die".

Sop. (1) Don Carlo Gesualdo (c. 1560 - 1613)

Mezzo

Alto

Tenor

Bass

Per u - scir di do - lo - re, so -

So - spi-ra - vail mio co - re

Per u - scir di do - lo - re, so - spi-ra -

So - spi - ra - vail mio co - re, So - spi - ra - vail mio

Larghetto $\text{♩} = c. 80$

So - spi - ra - vail mio

10

- spi - ra - vail mio co - re Per u - scir di do - lo - re Un so -

Per u - scir di do - lo - re Un so -

-vail mio lo - re Per u - scir di do - lo - re Un so -

co - re Per u - scir di do - lo - re, di do - lo - re Un so -

co - re Per u - scir di do - lo - re Un so -

sospirando

pp

15

- spir che di - cea: "L'a - ni - ma spi - ro!" Quan - do la Don - na mia più

- spir che di - cea: Quan - do la Don - na mia più

- spir che di - cea: "L'a - ni - ma spi - ro!" Quan - do la Don - na mia più

8 - spir che di - cea: Quan - do la Don - na mia più

- spir che di - cea: Quan - do la Don - na mia più

15

mp *mf*

(b) 20

d'un so - spi - ro An - che el - la, an - che el - la so - spi - rò che pa -

d'un so - spi - ro An - che el - la, an - che el - la so - spi - rò che pa - rea di - re: (b)

d'un so - spi - ro An - che el - la, an - che el - la so - spi - rò che pa - rea

8 d'un so - spi - ro An - che el la, an - che el - la so - spi - rò che pa - rea di - re, che pa -

d'un so - spi - ro An - che el - la so - spi - rò che pa - rea

20

p *mf* *mp* *mp*

25

- rea di - re,

30 (h)

che pa - rea

"Non — mo - rir, non mo - ri - re", che pa -

di - re: "Non mo - rir, non mo - ri - re", che pa -

8 - rea di - re: "Non mo - rir, non mo - rir, non mo - ri - re", che pa - rea di -

di - re: "Non mo - rir, non mo - ri - re", che pa - rea

25

30 *mp*

35

di - re: "Non mo - rir, non — mo - ri - re, non mo - rir, non mo - ri - re!"

rea di - re: "Non mo - rir, non mo - ri - re, non mo - rir, non mo - ri - re!"

- rea di - re: "Non mo - rir, non mo - ri - re!"

- re: "Non mo - rir, non mo - rir, non mo - ri - re!"

di - re: "Non mo - rir, non mo - rir, non mo - ri - re!"

35

mf *f* *poco rall.*

6. BACI SOAVI E CARI

Sweet and tender kisses, life-giving food to me, stealing my heart and then giving it back to me: you must learn how a ravished soul does not feel the pain of death but still it dies. How much sweetness there is in love; and therefore I always have kisses for you, O most delicious rosy lips, for in you there is total serenity. And if I were able to obtain your kisses, my life would end in so sweet a death.

Claudio Monteverdi (1567-1613)

Canto Sop.(1)

Ba - ci soa - vi e ca - ri, Ci - bi del-la mia vi - ta, C'hor.

Alto Mezzo

Ba - ci soa - vi e ca - ri, Ci - bi del-la mia vi - ta,

Quinto Alto

Ba - ci soa - vi e ca - ri, Ci - bi del-la mia vi - ta,

Tenore Tenor

Ba - ci soa - vi e ca - ri, Ci - bi del-la mia vi - ta,

Basso Bass

Allegretto $\text{♩} = \text{c. } 60$

mp *mp*

m'in-vo-la-te hor mi ren - de-te il co - re,

C'hor m'in-vo-la-te hor mi ren - de-te il co - re, Per voi

C'hor m'in-vo-la-te hor mi ren - de-te il co - re, Per voi

C'hor m'in-vo-la-te hor mi ren - de-te il cor - re, Per voi

Per voi

15

Non _____ sen -

- vien ch'im-pa - ri, co - me un'al - ma ra - pi - ta, e

- vien ch'im-pa - ri, co - me un'al - ma ra - pi - ta, Non _____

8 - vien ch'im-pa - ri, co - me un'al - ma ra - pi - ta, Non

- vien ch'im-pa - ri, co - me un'al - ma ra - pi - ta, Non

mf 15 *mf*

20

- ta il duol _____ di mor - t'e _____ pur _____ si mo -

pur _____ si mor - re, e _____

sen - ta il duol _____ di mor - te e _____ pur _____

8 sen - ta il duol _____ di mor - te e _____

(b) sen - ta il duol _____

20 *mf*

25

- re, e pur si mo - re. Quan - t'ha di dol .

pur si mo - re. Quan - t'ha di dol .

si mo - re, si mo - re. Quan - t'ha di dol .

8 pur si mo - re, si mo - re. Quan - t'ha di dol .

e pur si mo - re.

mf *p*

25

30

- c'a - mo - re! Per - chè sem-pr'io vi ba - ci, O

- c'a - mo - re! Per - chè sem-pr'io vi ba - ci, O

- c'a - mo - re! Per - chè sem - pr'io vi ba - ci, O

8 - c'a - mo - re! Per - chè sem - pr'io vi ba - ci, O

30

mf *p* *pp*

35

dol - cis - si-mi ro - se! In voi tut - to ri - po - se. E s'io po-tessi à i vo - stri dol -

dol - cis - si-mi ro - se! In voi tut - to ri - po - se. E s'io po-tessi à i vo - stri dol -

dol - cis - si-mi ro - se! In voi tut - to ri - po - se. E s'io po-tessi à i vo - stri dol -

8 dol - cis - si-mi ro - se! In voi tut - to ri - po - se. E s'io po-tessi à i vo - stri dol -

dol - cis - si-mi ro - se! In voi tut - to ri - po - se.

35

mp

40

- ci ba - ci, La mia vi - ta fi - ni - re: O

- ci ba - ci, La mia vi - ta fi - ni - re: O

- ci ba - ci, La mia vi - ta fi - ni - re: O

8 - ci ba - ci, O

45

40

p

pp

45

50

— che dol - ce mo - ri - - re, O che dol - ce —

— che dol - ce mo - ri - - re, O che dol - ce — mo -

— che dol — ce mo - ri - - re, O che dol - ce mo - ri -

8 — che dol - ce mo - ri - - re, O che dol - ce — mo -

O che dol - ce — mo -

50

mp

55

— mo - ri - re! E s'io po - tessi à i vo - stri dol - ci ba -

- ri - - re! E s'io po - tessi à i vo - stri dol - ci ba - ci,

- - - re! E s'io po - tessi à i vo - stri dol - ci ba - ci,

8 - ri - - re! E s'io po - tessi à i vo - stri dol - ci ba - ci,

- ri - - re!

55

p

- ci, La mia vi - ta fi - ni - re: O che dol - ce mo -

La mia vi - ta fi - ni - re: O che dol - ce mo -

La mia vi - ra fi - ni - re: O che dol - ce mo -

8 La mia vi - ta fi - ni - re: O che dol - ce mo -

La mia vi - ta fi - ni - re:

p *mf* **60**

- ri - re, O che dol - ce mo - ri - re!

- ri - re, O che dol - ce mo - ri - re!

- ri - re, O che dol - ce mo - ri - re!

8 - ri - re, O che dol - ce mo - ri - re!

O che dol - ce mo - ri - re!

65 molto dim. e rall. **70** *pp*

7. AU JOLI BOIS

Refrain. I shall skip off to the lovely woods.

1. My mum and dad have vowed to marry me off in six weeks.

2. In six weeks I'll be married to an old fellow that I shall deceive.

3. An old fellow that I shall deceive: I'll send him off to Cornouailles.

Charles Tessier (c.1350-7)

Superius Sop.

Au jo - li bois je m'en vais, au jo - li bois j'i - rai.

Altus Alto

Au jo - li bois je m'en vais, au jo - li bois j'i - rai.

Tenor Tenor

Au jo - li bois je m'en vais, au jo - li bois j'i - rai.

Bassus Bass

Au jo - li bois je m'en vais, au jo - li bois j'i - rai.

Allegro $\text{♩} = c. 92$

10

1. Mon père et ma mè-re Ont leur fois ju - ré Que dans six se - mai-nes Ma - ri -
 2. Que dans six se - mai-nes Ma - ri - é - e se - rai A un vieux bon - hom-me Que je
 3. A un vieux bon - hom-me Que je trom - pe - rai: Droit en Cor - nou - ail - les Je l'en-

1. Mon père et ma mè-re Ont leur fois ju - ré Que dans six se - mai-nes Ma - ri -
 2. Que dans six se - mai-nes Ma - ri - é - e se - rai A un vieux bon - hom-me Que je
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 2. Que dans six se - mai-nes Ma - ri - é - e se - rai A un vieux bon - hom-me Que je
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1. Mon père et ma mè-re Ont leur fois ju - ré Que dans six se - mai-nes Ma - ri -
 2. Que dans six se - mai-nes Ma - ri - é - e se - rai A un vieux bon - hom-me Que je
 3. A un vieux bon - hom-me Que je trom - pe - rai: Droit en Cor - nou - ail - les Je l'en-

10

15

- é - e se - rai:
trom - pe - rai: Au jo - li bois je m'en vais, au jo - li bois j'i - rai.
-voy - e - rai: (#)

- é - e se - rai:
trom - pe - rai: Au jo - li bois je m'en vais, au jo - li bois j'i - rai.
-voy - e - rai: (#)

8

- é - e se - rai:
trom - pe - rai: Au jo - li bois je m'en vais, au jo - li bois j'i - rai.
-voy - e - rai: (#)

- é - e se - rai:
trom - pe - rai: Au jo - li bois je m'en vais, au jo - li bois j'i - rai.
-voy - e - rai: (#)

15

last verse poco rall.

4. Droit en Cornuaille
Je l'envoyerai,
Et de ses richesses
Largesse en ferai.
Au joli bois.

5. Et de ses richesses
Largesse en ferai
A un beau jeune homme
Je les donnerai.
Au joli bois.

6. A un beau jeune homme
Je les donnerai.
S'il dit quelque chose,
Je le gratterai.
Au joli bois.

7. S'il dit quelque chose,
Je le gratterai.
Puis nous en irons
Droit au bois jouer.
Au joli bois.

4. I'll send him off to Cornuailles and take all his money.
5. I'll take all his money and give it to a sexy young man.
6. I'll give it to a sexy young man. If he says anything I'll scratch him.
7. If he says anything I'll scratch him. Then we'll go off to the woods to play.

8. MOTHER, I WILL HAVE A HUSBAND

Thomas Vautor (fl. 1600-1620)

Cantus Sop. 1
 Quintus Sop. 2
 Altus Alto
 Tenor Tenor
 Bassus Bass

Mo-ther, I will have a hus-band, And I will have him out of hand; Mo-ther, I will sure have

Mo-ther, I will have a hus-band, And I will have him out of hand; Mo-ther, I will sure have

Mo-ther, I will have a hus-band, And I will have him out of hand; Mo-ther, I will sure have

Mo-ther, I will have a hus-band, And I will have him out of hand; Mo-ther, I will sure have

Mo-ther, I will have a hus-band, And I will have him out of hand; Mo-ther, I will sure have

Presto $\text{♩} = \text{c. } 90$

mf

mf

10

one, have one, In spite of her, of her that will have none. John a Dun should have had me long ere this, John a

one, have one, In spite of her, of her that will have none. John a Dun should have had me long ere this, John a

one, In spite of her, of her that will have none. John a Dun should have had me long ere this, John a

one, In spite of her, of her that will have none. John a

one, In spite of her, of her that will have none. John a

one, In spite of her, of her that will have none.

p

10

mf

15 (#)

Dun should have had me long ere this, He said I had good lips to kiss, to kiss, to kiss, he said I had good lips to

Dun should have had me long ere this, He said I had good lips to kiss, to kiss, to kiss, he said I had good lips to

Dun should have had me long ere this, He said I had good lips to kiss, to kiss, to kiss, to

8 Dun should have had me long-ere this, He said I had good lips to— kiss, to kiss, to

Dun should have had me long ere this, He said I had good lips to kiss, to kiss, to

15

mp

20

kiss, mo-ther, I will sure have one, In spite of her that will have none. For I have heard 'tis-trim, 'tis—

kiss, mo-ther, I will sure have one, In spite of her that will have none. For I have

kiss, mo-ther, I will sure have one, In spite of her that will have none. For I have heard 'tis trim, For

8 kiss, mo-ther, I will sure have one. For I have heard 'tis

kiss, mo-ther, I will sure have one, In spite of her that will have none. For I have

20

mp

trim, for I have heard 'tis trim, for I have heard 'tis trim when folks do love: By good Sir John I swear now I will

heard 'tis trim 'tis trim, for I have heard 'tis trim when folks do love: By

I have heard 'tis trim, for I have heard 'tis trim when folks do love: By good Sir John I swear now I will

8 trim, 'tis trim, for I have heard 'tis trim when folks do love: By good Sir John now I will

heard 'tis trim when folks do love: By good Sir John I swear now I will

25

mf

30

prove, now I will prove, by good Sir John I swear, now I will prove,

good Sir John I swear now I will prove, by good Sir John I swear, now I will prove,

prove, by good Sir John now I will prove, by good Sir John I swear, now I will prove; For,

8 prove, now I will prove, I by good Sir John I swear now I will prove; For,

prove, now I will prove, by good Sir John I swear, now I will prove; For,

30

cres. *mf*

35

For, mo-ther, I will sure have one, have one, have one, In spite of her that will have none.

For, mo-ther, I will sure have one, have one, have one, In spite of her that will have none. To the

mother, I will sure have one, have one, have one, have one, In spite of her that will have none. To the

mother, I will sure have one, have one, have one, have one, In spite of her that will have none. To the

mother, I will sure have one, have one, have one, have one, In spite of her that will have none. To the

35

poco rall.

mf *mp*

40 6 1

To the town therefore will I gad, to the town there-fore will I gad, To get me a

town therefore will I gad, to the town there-fore will I gad, will I gad, will I gad, To get me a

town therefore will I gad, will I gad, will I gad, will I gad, will I gad, To get me a

town therefore will I gad, will I gad, will I gad, will I gad, will I gad, To get me a

town therefore will I gad, will I gad, will I gad, will I gad, will I gad, To get me a

town therefore will I gad, will I gad, will I gad, will I gad, will I gad, To get me a

40

mf

* Bar 42, Alto: the original reads G B B B D D D.

45 ^(h) hus-band good or bad, to get me a hus - band good or bad. Mo-ther, I will have a hus-band, And I will have him out of hand, 50

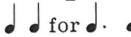
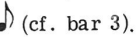
hus-band good or bad, to get me a ^(h) hus - band good or bad. Mo-ther, I will have a hus-band, And I will have him out of hand,

hus-band good or bad, to get me a — hus - band good or bad. Mo-ther, I will have a hus-band, And I will have him out of hand, *

8 hus-band good or bad, to get me a — hus - band good or bad. Mo-ther, I will have a hus-band, And I will have him out of hand,

hus-band good or bad, to get me a hus - band good or bad. Mo-ther, I will have a hus-band, And I will have him out of hand,

45 poco rall. I^o tempo 50

* The original has  for  (cf. bar 3).

55 Mother, I will sure have one, have one, In spite of her that will, in spite of her that — will — have — none.

Mother, I will sure have one, have one, In spite of her, in — spite of her that — will, that will have none.

8 Mother, I will sure have one, have one, In spite of her, — in — spite of her that will have none.

Mother, I will sure have one, have one, In spite of her that will, in — spite of her that will have none.

Mother, I will sure have one, In spite of her — that will have none.

55 poco rall. *cresc.* *f*

+ The original reads "lave".

9. ARISE, GET UP, MY DEAR

25

Thomas Morley (1557 - 1602)

Cantus Sop. 5

A - rise, get up, my dear, a -

Altus Mezzo

A - rise, get up, my dear, get up, my dear, — What I say, rise, my

Bassus Tenor 8

A - rise get up, my dear, get up, — my dear love, rise, —

Allegro $\text{♩} = c. 88$ 5

mp

10

rise, my dear, make haste to be - gone thee! Lo, where the bride, lo, where the

dear, make haste and be - gone, be - gone thee! Lo, where the bride, lo, where the bride, the

8 — make haste, be - gone — thee! Lo, where the bride, lo, where the bride, fair

10

mp

15

bride, fair Daph - ne bright, where the bride, fair Daph - ne bright, tar-ries on — thee.

bride, where the bride, fair Daph - ne bright, tar-ries all the while on — thee. Hark, — O hark yon

8 Daph - ne bright, where the bride, fair Daph - ne bright, still stays on thee. Hark, O

15

mf

cake, sops in wine, sops in wine are now a-deal - ing: Run — then, run - a-pace, run a - pace, run

spice-cake, sops in wine, Ofine, are a - deal - ing: Run then, — run a-pace, run a-pace, run a - pace, run then,

sops in wine are a-deal-ing, are a-deal - ing: Run then, — run a-pace, run a - pace • then, run

mf **35** *cresc.*

40 $\phi \frac{3}{2}$

— then, run — a-pace then, And get a bride - lace, And a gilt rose-ma-ry branch the while yet there is

— run a-pace, a - pace and get, O get a bride - lace, And a gilt rose-ma-ry branch the while yet there is

8 then, run a - pace, a - pace And get a bride - lace, And a gilt rose-ma-ry branch the while yet there is

40 $\phi \frac{3}{2}$

p

45 $\phi \frac{3}{2}$ 50

catch-ing, And then hold fast for fear of old snatch - ing. A - las, my dear, why

catch-ing, And then hold fast for fear of old snatch - ing. A - las, my dear, O

8 catch-ing, And then hold fast for fear of old snatch - ing. A - las, my love, my

45 $\phi \frac{3}{2}$ 50 *p*

55

weep she? O fear not, fear not that, dear love, dear love, the next day keep — we. List,

why weep — she? O fear not, fear not that, dear love, the next day keep we. List, hark yon

love, why weep — ye? O fear not, fear not that, dear love, the next day keep we. List, hark yon

55 *p* *mf*

* Bars 59 ii-iii and 68 iv - 69 i, Mezzo: the original reads "Hark, list".

60

hark yon min-strels, how fine they firk it; And how the maids jerk it, With Kate and Will, Tom and Gill,
 min-strels, how fine they firk it, firk it; And see how the maids jerk it, jerk it, With Kate and
 min-strels, how fine they firk it; And how the maids jerk it, With Kate and Will, Tom and Gill, Hey ho,

60

p

65

Now a skip, Then a trip, fine-ly set a loft, There a-gain as oft, O bless-ed ho-li - day! List, hark yon
 Will, and Gill, Now a trip, Then a skip, fine-ly set a - loft, Hey ho, fine brave ho - li - day! List, hark yon min-strels,
 brave, Now a skip, Then a trip, fine-ly set a-loft On a fine wed-ding, wed - ding day! List, hark yon min-strels

65

cresc.

p

70

min-strels, how fine they firk it, And how the maids jerk it, With Kate and Will, Tom and Gill, Now a skip,
 how fine they firk it, firk it, And see how the maids jerk it, jerk it, With Kate and Will, and Gill,
 how fine they firk it, And how the maids jerk it, With Kate and Will, Tom and Gill, Hey ho, brave, Now a

70

p

cresc.

75 Then a trip, Fine-ly set a-loft, There a-gain as oft, Hey ho, bless-ed ho - li, - ho - li - day!

Now a trip, Then a skip, Fine-ly set a-loft, There a-gain as oft, O fine — brave ho - - li - day!

skip, Then a trip, Fine-ly set a-loft, All for fair Daph - ne's, Daph-ne's wed - ding, wed - ding day!

75 *molto cresc.* *f*

10. LEAVE OFF, HYMEN

Thomas Ravenscroft (c.1582-c.1635)

Treble Sop. [Chorus] (b)

Medius Alto

Tenor Tenor

Bassus Bass

Leave off, Hy - men, and let us bor - row To bid the sun good

Leave off, Hy - men, and let us bor - row To bid the sun good

Leave off, Hy - men, and let us bor - row To bid the sun good

Leave off, Hy - men, and let us bor - row

Andante ♩ = c. 72

Continuo *p legato*

(1) 5 [Fine]

mor - row, good mor - row, good mor - row, good mor - row.

mor - row, to bid the sun good mor - row, good mor - row, good mor - row, good mor - row.

mor - row, to bid the sun good mor - row, good mor - row, good mor - row, good mor - row.

To bid the sun good mor - row, good mor - row, good mor - row, good mor - row. Fine

mp *rall.* 5

Verse **C**

See the sun can - not re - frain, But doth rise — and give a - gain That which

*[ah]

8 * [ah]

* [ah]

tempo I [Solo]

mp

* The three lower parts may be taken by instruments or vocalised.

10

you of Hy-men bor - row, And with smil - ing bid'st good mor-row, good mor - row - To the sun, and to our —

(b)

10

15 [Da Capo]

brides. Good - night — to your sweet beau - ties, Sweet beau - ties touch your side.

15 poco a poco rall. e dim.

Da Capo

* E^b in the original.

11. SCENDI DAL PARADISO

31

Come down from Paradise, O Venus, and bring your little cupids with you. May the graces and laughter be merrier than usual; beneath a serene sky may the Tiber bear to the Tyrrhenian Sea its horn adorned with pearls instead of water. And may our songs reach the stars, because the fair souls of Amaryllis and Thyrsis are united in the sacred and holy knot, as the vine to the elm, the ivy or acanthus to the trunk.

Luca Marenzio(1553-1599)

Canto Sop.1
Scen - di dal Pa - ra - di - so, Ve - ne - re, scen -

Quinto Sop.2
Scen - di dal Pa - ra -

Alto Alto
dal Pa - ra - di - so, Ve - ne - re, dal Pa - ra - di -

Tenor Tenor
8 8
Scen - di dal Pa - ra - di - so,

Basso Bass

Andante $\text{♩} = c. 66$
mf

10
- di dal Pa - ra - di - so, Ve - ne - re, e te - co

- di - so, Ve - ne - re, dal Pa - ra - di - so, Ve - ne - re, e te - co

so, Ve - ne - re, scen - di dal Pa - ra - di - so, Ve - ne - r'e te - co -

8 Ve - ne - re, scen-di, scen - di dal Pa - ra - di - so, Ve - ne - re,

Scen - di dal Pa - ra - di - so, Ve - ne - re, 10 *mp* e te - co -

mf

... and rising
prices ...

15

gui - da I par - go - let - ti A - mor: le gra - zie e'l

gui - da I par - go - let - ti A - mor: le gra - zie,

gui - da I par - go - let - ti A - mor: le gra - zie e'l ri

8 I par - go - let - ti A - mor: le gra - zie e'l

gui - da I par - go - let - ti A - mor:

15

p *p*

20

ri - - so Ol - tre l'u - sa - to ri - - -

gra - zie e'l ri - - so Ol - tre l'u - sa - to ri - - -

- so, e'l ri - - so Ol - tre l'u - sa - to ri - - -

8 ri - so Ol - tre l'u - sa - to

e'l ri - so Ol - tre l'u - sa - to ri - - -

20

mf *p*

25

da; In vi - sta il ciel se -

da; In vi - sta il ciel se -

dan; In vi - sta il ciel se - re -

ri - da, ri - da; In vi - sta il ciel se -

da;

25

30

re - no, Il Te - br'al mar' Tir - re -

re - no, Il Te - br'al mar' Tir - re -

no, Il Te - br'al mar' Tir - re -

re - no, Il Te - br'al mar' Tir - re -

Il Te - br'al mar' Tir - re -

30

mp

mp

Soon the music has to go out of print . . .

35

- no Por - ti di per-le a - dor - no In - ve - ce d'ac-que'l cor - no.

- no Por - ti di per-le a - dor - no In - ve - ce d'ac-que'l cor - no.

- no Por - ti di per-le a - dor - no In - ve - ce d'ac-que'l cor - no.

- no Por - ti di per-le a - dor - no In - ve - ce d'ac-que'l cor - no. E i

- no

35

p

mp

40

E i no - stri can - ti giun - ga -

E i no - stri can - ti giun - ga - no a le stel - le

E i no - stri can - ti giun - ga - no a le stel -

no - stri can - ti, E i no - stri can - ti giun - ga - no a le stel -

no - stri can - ti, E i no - stri can - ti giun - ga - no a le

40

45

-no_a le stel - le, giun - ga-no_a le stel - - - le, Poi -

giun - ga no_a le, stel - le, giun - ga - no_a le stel - - - le, Poi -

le, _____ giun - ga-no_a - le stel - - - le, Poi -

8 le, e i _____ no - stri can - ti giun - ga-no_a le stel - le, Poi -

stel - - - le,

45

50

- chè l'a - ni - me bel - le D'A -

- chè l'a - ni - me bel - - - le _____

- chè l'a - ni - me _____ bel - le D'A -

8 - chè l'a - ni - me bel - le D'A - ma-ril - li_e di Tir - si

D'A - ma-ril - li_e di Tir - si

50

55

p

60

- ma-ril - lie di Tir - si so - no u - ni - ti,

d'A - ma-ril -

d'A - ma-ril - lie di Tir - si so - no u - ni - te,

- ma-ril - lie di Tir - si so - no u - ni - te, d'A - ma-ril - lie di Tir - si so - no u -

so - no u - ni - te, d'A - ma-ril - lie di Tir si,

so - no u - ni - te, d'A - ma-ril - lie di Tir - si so no u -

mp *mp* *mp* *mf*

65

- lie di Tir - si, d'A - ma-ril - lie di Tir - si so - no u - ni -

d'A - ma - ril - lie di Tir - si, d'A - ma - ril - lie di Tir - si so - no u -

- ni - te, d'A - ma-ril - lie di Tir - si so - no u - ni -

d'A - ma-ril - lie di Tir - si so - no u - ni - te

- ni - te, d'A - ma-ril - lie di Tir - si so - no u - ni -

mf *mf*

70

- te Al no - do sa - cro e san - - -

- ni - te Al no - do sa - cro e san - - -

- te Al no - do sa - cro e san - - -

8 Al no - do sa - cro e san - - -

te Al no - do sa - cro e san - - -

70

pp

* Two semibreves in the original.

75 80

- to, Co - m'al l'ol - mo la vi - - - te, O

- to, Co - m'al l'ol - mo la vi - - - te, O co - m'al

(#)

- to, Co - m'al l'ol - mo, co - m'al l'ol - mo la vi - te,* O

8 - to, Co - m'al l'ol - mo la vi - - - te,* O

- to, Co - m'al l'ol - mo la vi - - - te,

75 80

mp *p*

* Alto and Tenor read "vita" in the original.

Don't steal the Editor's livelihood!

85

co - m'al tron-co l'e - de-ra o l'a - can - to, l'e - de-ra o l'a - can - to, O

tron-co l'e - de-ra o l'a - can - to, l'e - de-ra o l'a - can - to, O

co - m'al tron-co l'e - de-ra o l'a - can - to, l'e - de-ra o l'a - can -

8 co - m'al tron-co l'e - de-ra o l'a - can - to, l'e - de-ra o l'a - can - to,

O co - m'al tron - co

mp *mp* *f*

90

co - m'al - tron - co l'e - de-ra o l'a - can - to.

co - m'al - tron - co l'e - de-ra o l'a - can - to.

- to, l'e - de-ra o l'a - can - to, l'e - de-ra o l'a - can - to.

3 O co - m'al tron - co l'e - de-ra o l'a - can - to.

l'e - de-ra o l'a - can - to, l'e - de-ra o l'a - can - to.

90 *mf* *rall.* *p*

12. QUAND MON MARI VIENT DE DEHORS

39

When my husband comes rolling home, he pays me with a beating. He takes the spoon from the pot and hurls it at my head: I'm afraid he'll kill me. He's a lying, jealous wretch, a rotten old brawler and moaner. I'm young and he's old.

Orlandus Lassus(1532-1594)

Cantus Sop.

Quand mon ma-ri vient de de-hors, Ma rente est d'ê -

Altus Alto

Quand mon ma-ri vient de de-hors, Ma rente est d'ê -

Tenor Tenor

Quand mon ma - ri vient de de - hors,

Bassus Bass

Quand mon ma - ri vient de de - hors,

Vivace $\text{♩} = c. 66$

mf

5 10

- tre ba-tu - e, ma rente est d'ê - tre ba-tu - e. Il prend la cuil-lier du pot,

- tre ba-tu - e, ma rente est d'ê-tre ba-tu - e. Il prend la cuil-lier du pot,

Ma rente est d'ê-tre ba-tu-e, ma rente est d'ê-tre ba-tu - e. Il prend la cuil-lier du

Ma rente est d'ê-tre ba-tu-e, ma rente est d'ê-tre ba-tu - e. Il prend la cuil-lier du

5 10

mp marcato

f

mp marcato

15

A la tête il me la ru - e, à la tête il me la ru - e: J'ai grand peur qu'il

A la tête il me la ru - e, à la tête il me la ru - e: J'ai grand peur qu'il

8 pot, A la tête il me la ru - e, à la tête il me la ru - e: J'ai grand peur qu'il

pot, A la tête il me la ru - e, à la tête il me la ru - e: J'ai grand peur qu'il

15

ne me tu - e. C'est un faux vi-lain ja - loux, c'est un faux vi - lain ja-loux, c'est un vilain ri-o-teux, grom-me-leux. Je suis

ne me tu - e. C'est un faux vi-lain ja - loux, c'est un faux vi - lain ja-loux, c'est un vilain ri-o-teux, grom-me-leux. Je suis

8 ne me tu - e. C'est un faux vi-lain ja - loux, c'est un faux vi - lain ja-loux, c'est un vilain ri-o-teux, grom-me-leux. Je suis

ne me tu - e. C'est un faux vi-lain ja - loux, c'est un faux vi - lain ja-loux, c'est un vilain ri-o-teux, grom-me-leux. Je suis

ne me tu - e. C'est un faux vi-lain ja - loux, c'est un faux vi - lain ja-loux, c'est un vilain ri-o-teux, grom-me-leux. Je suis

20 ritmico

jeune et il est vieux: c'est un vilain ri-o-teux, grom-me-leux. Je suis jeune et il est vieux, je suis jeune et il est vieux.

jeune et il est vieux: c'est un vilain ri-o-teux, grom-me-leux. Je suis jeune et il est vieux, je suis jeune et il est vieux.

8 jeune et il est vieux: c'est un vilain ri-o-teux, grom-me-leux. Je suis jeune et il est vieux, je suis jeune et il est vieux, et il est vieux.

jeune et il est vieux: c'est un vilain ri-o-teux, grom-me-leux. Je suis jeune et il est vieux, je suis jeune et il est vieux, et il est vieux.

25

jeune et il est vieux: c'est un vilain ri-o-teux, grom-me-leux. Je suis jeune et il est vieux, je suis jeune et il est vieux, et il est vieux.

25

marcato

13. FIVE SEVENTEENTH CENTURY ROUNDS

41

(i) O MY LOVE

Thomas Ravenscroft (c.1582-1635)
Deuteromelia (1609)

4 Voices

1 O my love,
2 lov'st thou me? Then
3 quickly come and save him that
4 dies for thee.

(ii) I LAY WITH AN OLD MAN

Ravenscroft
Melismata (1611)

4 Voices

1 I lay with an old man all the night:
2 I turn-ed to him and he to me.
3 He could not do so well as he might,
4 But he would fain, but it would not be.

(iii) HEY HO, WHAT SHALL I SAY?

Ravenscroft
Pammelia (1609)

9 Voices

1 Hey ho, what
2 shall I say? Sir
3 John has car-ried my
4 wife a - way.
5 They were gone ere I wist,
6 She will come when she list.
7 Hey trol-ly, trol-ly lol -
8 ly,
9 Come a - gain, ho!

(iv) WHAT HAP HAD I?

Ravenscroft
Pammelia (1609)

3 Voices

1. What hap had I to mar-ry a shrew?
2 For she hath giv'n me ma - ny a blow.
3 And how to please her, A-lack, I do not know.

2. From morn to e'en her tongue ne'er lies;
Sometime she brawls, sometime she cries,
Yet I can scarce keep her talons from my eyes.
3. If I go abroad and late come in,
"Sir knave," saith she, "where have you been?"
And do I well or ill, she claps me on the skin.

(v) WHENEVER I MARRY

Anonymous

3 Voices

1 When-e-ver I mar-ry, I'll mar-ry a maid,
2 I'll mar-ry a maid, for wi-dows are wil-ful,
3 For wi-dows are wil-ful and will be o-beyed.

EDITOR'S NOTES

1. General. This series is a thematic anthology of secular European madrigals and part-songs from the 16th and early 17th centuries. The settings are mainly for mixed four-part choir, but there are also some for three and five voices, and an occasional one for six. Five voices are strongly represented because this was an especially popular number in late 16th century madrigals. By and large, the items present relatively few vocal or harmonic difficulties for the fairly able choir, and where more than four parts are required, they are usually drawn from the upper voices (mainly the sopranos), with the tenor line hardly ever being split.

The term madrigal has been interpreted rather loosely. Besides the contrapuntal part-song, it relates to frottola, ayre, chanson, lied and the villancico, whether courtly or folk (these all basically being harmonised melodies, often very simply set, and usually repeated for each stanza). More obviously, it encompasses the ballet (a short stanzaic setting with repeats and *fa la las*), and the canzonet (a lighter style madrigal normally for a small number of voices). Rounds and catches have also been included because they were obviously an important component of a sing-song or a drinking party, certainly in 17th century England, and their choice of subject matter is very free-ranging. To help make madrigal concerts rather more of a party than a performance, at least two or three of the rounds in each volume have been selected as simple enough to be sung by an audience with or without a visual aid (see section 5, no. (v) of these notes).

One of the most important features of this anthology is the arrangement by subjects, each volume being devoted to one of the prevalent topics in secular songs, for example, "The Animal Kingdom" (vol. 1), "Love and Marriage" (vol. 2) and "Desirable Women" (vol. 3). This provides not only a new approach to madrigal anthologies but also, more importantly, a focus for the singers and, it is hoped, a comprehensible, appetising programme for the audience. Thus, it should be possible to provide a short concert entirely from one of these volumes, and two halves of a longer concert from any two.

Each volume contains at least twelve part-songs and, on average, half a dozen rounds. About one-third of the texts are in English, but an attempt has been made to provide a representative collection of Italian and French lyrics, and, to a lesser extent, of German and Spanish. The selection combines indispensable popular works with a fair mixture of relatively unfamiliar but attractive and singable pieces. Some thought has also been given to affording a balance between the lively and the reflective, the happy and the sad, for the sake of variety of mood and to help mirror the ups and downs, real or imagined, of Renaissance life and love.

2. Editorial method. As with the Chester Latin Motet series, the Editor has endeavoured to make the volumes suitable for both performance and study. The madrigals are transposed, where necessary, into the most practical keys for ease of vocal range, are barred, fully underlaid in modernised spelling and punctuation, are provided with breathing marks, and have a simplified reduction as a rehearsal aid or as a basis for a continuo. Editorial tempi and dynamics have been supplied, but only in the reduction, leaving conductors free to supply their own according to their interpretation, vocal resources and the acoustics. The vocal range is given at the beginning of each piece, as also are translations for the non-English texts.

To help musicologists, the madrigals are transcribed from the most authoritative sources available. Original clefs, signatures and note values are given at the beginning and wherever they change during the course of a piece. Ligatures are indicated by slurs, editorial accidentals are placed above the staff, and the underlay is shown in italics when it expands a ditto sign, or in square brackets when it is entirely editorial. Where the original contains a *basso continuo* it is included as the bass line of the reduction. Instrumental parts (which appear only occasionally in these volumes, e.g. Ravenscroft's *Leave Off, Hymen*, no. 10) are transcribed within the relevant vocal lines as well as in the reduction. Finally, each volume contains brief notes on the scope of the edition, the composers, stylistic features of the part-songs, and the sources used, while editorial emendations and changes are given in the footnotes within the text proper.

3. The themes and the lyrics. The predominant theme in 16th century lyrics is love. Most usually the love is unrequited and is nearly always depicted from the man's point of view. In the Petrarchan tradition, which carries through until the early 17th century, the mistress is a paragon of beauty and virtue, but incredibly aloof and seemingly cruel to her faithful swain, on whom she will scarcely waste a glance. Thus, there is a profusion of languishing laments often bordering on a romantic agony of contemplated suicide. Yet, clearly, the lover would instantly and magically recover if only he could gain a smile from the beloved. These self-pitying utterances acknowledge none of the old Roman virtue of *gravitas*; neither do they recognize any boundary of nationality. It should be noted, however, that the Italian imitators of Petrarch are usually the most effusive, certainly to judge from the texts of nos. 5 and 6, which were set by several different composers in the period. No. 5, for example, is in the panting and bleeding hearts tradition. For long, the heart has been considered the seat of the affections, though it is now being replaced by the stomach and the gut. The lover's heart in no. 5 does not require a transplant; a mere sigh from the Lady will suffice. In no. 6, the heart has been the victim of tender larceny, and requires for revival not simply a sigh, but numerous "kisses of life" for resuscitation. But in the paradoxical style which characterises so much Renaissance lyric poetry, the lover would gladly be kissed to death — a fate intended to be analogous to sexual consummation. Another poem in the heart tradition, but far more restrained, comes from the pen of the French lyric poet, Clément Marot (no. 1). The lover's heart is paying the mistress a courtesy farewell call. Any notion of sentimentality is carefully checked, though in the verse section there is a sad and bitter commentary that (moving to another part of the anatomy) the lips that once smiled can now only utter curses on those who caused the lovers to separate.

Yet another heart, this time a burning one, together with a more optimistic valediction, is contained in the German lyric, *So Wunsch Ich Ihr* (no. 3). The burning or the flaming heart was a very popular Renaissance and early Baroque emblem for both secular and sacred love (it was used by the Jesuits, among others, with the sigla I.H.S.). The emblem runs like a forest fire through madrigal verse, the most famous example from the English school being Thomas Morley's *Fire, Fire, My Heart*, which requires the services of a skilled fire brigade. The lover in the German lyric is far more tran-

quill, and is like a contented Romeo, bidding his mistress a somewhat lavish hundred-thousand goodnights, and passively voicing the paradox that his heart is best off when it is the Lady's prisoner.

In the English love lyric, *Come Again* (to spy a pun would be anachronistic), there is both a heightening and a control of the emotions through the skilful use of rhetoric and narrative sequence, the latter being more apparent in the original, which has six verses. All the usual flowers of rhetoric raise their pretty heads, including apostrophe, repetition, distribution and climactic sequence, especially in stanzas one and two. The lover's frustration is cleverly mirrored in the climaxes and culminates in the bitter realisation in the last stanza that the Lady laughingly exults in her conquest. The lyric also introduces a frequent visitor to the love madrigal, blind Cupid, who has successfully pierced the lover's heart, but can do nothing to the flinty-hearted mistress. The final English example of despairing love is the first of the rounds, *O My Love*, the words of which are brief and to the point: if you really love me, come quickly or you'll be the death of me. The Spanish poets can mope as much as the others, but the example here, *Mas Vale Trocar* (no. 4), is a more general and idealised statement, the constant refrain in this beautiful lyric being that it is better to live in pain and grief than to live without love.

In view of the general despondency in love poetry of the Renaissance (though there are brilliant exceptions, including the *Songs and Sonnets* of John Donne), it may appear surprising that anyone ever got married to the actual person desired. Still, most of the comedies of the period, including Shakespeare's, end with a set of appropriate weddings, usually accompanied with songs and dances. There are two examples of nuptial songs or prothalamia in this collection. The first is the splendid *Scendi Dal Paradiso* (no. 11), in which the words seem to echo prayers from the Nuptial Mass. Venus is invoked as if she were the Holy Spirit, and the pastoral images of union are faintly analogous to the Nuptial Blessing. The English example, *Leave Off, Hymen* (no. 10), is simpler but nevertheless very delicate. This time it is not Venus who is invoked but Hymen, the Greek god of marriage and son of Apollo. The sungod himself is also indirectly referred to, since the sun will be greeted with a happy "good morrow" after a night of nuptial bliss.

A far more naturalistic description of a wedding day is provided by the lively doggerel of *Arise, Get Up, My Dear* (no. 9). A sluggerbed and somewhat sad girl, possibly a bridal attendant, is urged to get out of bed to avoid being late for the wedding festivities, which include the consuming of spice-cake and sops in wine, and dancing to the music of a band with a good beat ("how fine they firk it"). Parts of the wedding rituals are mentioned, including the distributing of the gold bridal laces tied around sprigs of rosemary ("for fear of old snatching"—whatever that means).

A suitable companion for the reluctant girl of *Arise, Get Up, My Dear* is the petulant immature lass of no. 8, *Mother I Will Have A Husband* (a madrigal which used to signal the sudden departure of the unattached males from a singing group whenever an unattached female suggested it). Here we have a spirited defiance of parental authority: the girl wants a husband at all costs, if not John a Dun, who finds her lips very kissable, then anyone she can find in the big city. The lyric has a charming authenticity about it, and lends a distinct country flavour by contrast to the mainly courtly madrigals in this collection.

An equally rebellious but more calculating girl is the speaker in *Au Joli Bois* (no. 7). Her parents threaten to marry her off to a rich old man within six weeks. Though she cannot avoid this marriage of convenience, she will make capital out of it. "To the woods", she exclaims in a variant on the old familiar risqué joke. There she will find her boyfriend and eventually lavish on him all the old man's riches. A less resourceful French lady, another victim of a marriage of convenience, is wedded to an old man who is also a wife-beating drunkard in *Quand Mon Mari Vient De Dehors* (no. 12). The potentially serious situation is related almost in Punch and Judy style. The lyric ends in defiant rage, and one wonders whether the wife will eventually, in Browningsque fashion, help the old wretch on his way to the grave. The classic January and May situation is reflected in many of the songs of the period, and the second round in this collection, *I Lay With An Old Man*, concerns a woman's night-long vigil for satisfaction from an old man whose spirit is willing but whose flesh is weak.

The last three rounds deal with marriage from the man's point of view. In *Hey Ho, What Shall I Say*, the cuckolded husband feebly notes that Sir John (the English Don Giovanni?) has stolen his wife. But he is only moderately upset and reflects that she will return when she is ready. *What Hap Had I?* represents the traditional henpecked husband married to an untameable shrew. To make matters worse, she beats him. The man in the last round, *Whenever I Marry*, is extremely cautious: if he does marry he will choose a maiden and not a widow, for widows are headstrong and domineering. This crude generalisation highlights the fact that only in widowhood did women have adequate property rights and a certain measure of independence, though this scarcely helped a Duchess of Malfi. Thus, in many ways, the part-songs of the period provide not only good music but also a remarkably comprehensive insight into literary and social history.

4. **The composers and the music.** The collection begins with a simple and tender chanson, *Mon Coeur Se Recommande A Vous*, which is sometimes ascribed, without evidence, to Lassus, who composed a fine five-part setting. It is especially unfortunate that neither the composer nor the source for this chanson is known, and the Editor's extensive search for it among the extant settings as listed in J. Rollin, *Les Chansons De Clément Marot*, Paris 1951 (especially pp. 205-6), proved unavailing. He has had to use a reconstruction, as all modern editors apparently have, which ultimately derives from the arrangement for solo voice and keyboard in Jean-Baptiste Weckerlin, *Echos Du Temps Passé*, Paris, 1853-7, vol. 1, p. 32. The chanson, framed in aba, has a haunting melody suggestive of Arcadelt, coupled with the rhythmic suppleness of Claude Le Jeune. The close harmony, which is mainly chordal, gives the melody warmth and breadth, and the short fugue which closes the refrain adds a plaintive poignancy. The verse section provides variety of mood in its slightly animato movement and acerbity in the C sharps, which sometimes imply D minor and provide an ambivalent A major final cadence. By the end of the verse the ear eagerly awaits the return to F major and the almost somnolent smoothness of the refrain.

John Dowland (1562-1626), the composer of *Come Again*, is one of the band of late Elizabethan composers who spent a considerable time travelling abroad. His first excursion led him to Paris, where he was in service with the English

Ambassador, Sir Edward Stafford. Around 1582, under the influence of Richard Verstegan and others, he became a Catholic, though he seems later to have recanted. His travels took him to Germany and then to Venice and Florence. He was always in great demand as a lutenist, holding this position for several years at the Danish Court (1598-1606) and eventually becoming court lutenist in England. In vocal music Dowland is best known for his books of ayres, mostly for solo voice and lute, though some he devised to be sung optionally for voices and viols *ad libitum*. Such a song is *Come Again*, which was published in *The First Booke of Songes and Ayres of Fowre Partes with Tableture for the Lute*, London, 1597 (copy in British Library). Clearly, the top line has all the melody and most of the fun, but the other parts are at least singable, and engage in an exciting little piece of syncopated antiphony with the soprano in the concluding section (bars 7-10). The piece is quite jaunty and shows bravura in dramatising what might otherwise be an overly serious lament. In particular, the last section, with its madrigalian use of quaver rests for the panting lover and its fine sense of sequential climax, provides a splendid equipoise of sweetness and bitterness and never loses its sense of lively tension.

Melchior Franck (c. 1580-1639) is one of the more prominent German composers of the early 17th century. He was also a singer and held the post of Kapellmeister at Coburg from 1603 to his death in that city. His music is quite varied in style and encompasses motets, chorales and a goodly number of secular lieder. He can be both very ornate and polychoral in the Venetian manner, or quite simple in a basic German vernacular style in which he is invariably tuneful and often mellifluous. *So Wünsch Ich Ihr* first appeared in Franck's *Musicalischer Bergkreyen In Welchen Alweg Der Tenor Zuworderst Intonirt In Contrapuncto Colorato Auf Vier Stimm Gesetzt*, 1602 (complete set of copies in the Staats-und Universitätsbibliothek, Hamburg). In keeping with the title-page, the song begins with a solo tenor voice, possibly sung against an accompaniment, though I have assumed a treatment similar to the old plainchant form of intonation, especially since the opening is conceived in a transposed Dorian mode. Thereafter, the modality and harmony take a number of unpredictable turns as they follow the connotations of the text, the progressions being smoothed by a large number of roulades in virtually all the parts, in a style reminiscent of string music. A most impressive expression of intensity in love, the piece requires very secure intonation and firm breath control to make the beauties of this reflective song fully apparent.

Juan del Encina was born in Salamanca in 1468 and died in Laón around 1530. He was not only the greatest composer of the secular villancico in his time, but also a man of many parts who gained considerable success as a playwright. While in the service of the Duke of Alba he was master of the revels and wrote both the text and the music for plays performed at court. He was ordained in 1519 and held ecclesiastical positions in Málaga and Laón. The main source for Encina compositions is the courtly song-book *Cancionero de Palacio*, a manuscript dating from 1500 in the Biblioteca de Palacio, Madrid (MS 1335), which includes the present one, *Mas Vale Trocar* (ff. 209v.-10). Like many Encina villancicos, it is short, rhythmically vital and haunting in its refrain. (Compare with the song-books of the reign of Henry VIII, which have somewhat similar qualities). As in the Dowland song, the music has a sprightliness which counterbalances rather than reinforces the idealistic seriousness of the words.

It will seem a trifle odd to include in an anthology on love and marriage a madrigal by a man who murdered his first wife and her lover, but why should not a composer, like his music, abound in paradox? Don Carlo Gesualdo was a Neapolitan who became Prince of Venosa. He improved his position, his wealth and his musical contacts by marriage to his second wife, Isabella d'Este, through whom he thus had access to the Ferrara circle, which included the poet Tasso. Gesualdo's relatively substantial body of music (including six volumes of madrigals and four volumes of sacred music) stands out for its often weird chromaticism and dissonance, unpredictable harmonies and violent changes of mood. Some musicologists explain the style simply as an outcome of his neurosis, much as El Greco is explained away by astigmatism, though both can be called mannerists. At all events, the music always seems to have integrity and preserves its own level. However, it is with reluctance that any cautious anthologist would include much of Gesualdo's work, since it is difficult to perform and can leave the average audience bemused. Nevertheless, the present work, *Sospiravi Il Mio Core*, is only of moderate difficulty and can be sustained without too much trouble. It was first published in *Madrigali Libro Terzo*, Ferrara, 1595, (first complete set of extant copies, 2nd edition, Venice 1607, housed in the Bibliothèque du Conservatoire National de Musique, Paris). The writing is quite exposed, with all five parts rarely used. Word-painting is present from the very beginning, with the familiar rests punctuating the syllables of such words as "sospirava". Suspensions abound, especially in words denoting grief and death, but chromaticism is uncharacteristically absent, even if the madrigal strangely gives the impression that it is there nonetheless. The fullest and most effective writing is reserved for the final section of this segmented madrigal, with the pattern of falling and then rising figures for "morir" and "morire", culminating in a slow suspension with all voices in the lower register. Tonally the work is not adventurous for Gesualdo, for it stays mainly within the confines of A minor and E minor.

The next madrigal, *Baci Soavi E Cari*, by Monteverdi (biographical details in Volume 1), comes close to ecstasy. An early work, it was first published in *Il Primo Libro de Madrigali*, Venice, 1587. No complete set of parts of this edition has survived, but the second edition of 1607 exists intact in the Civico Museo, Bologna. It is interesting to compare this early work with *Dolcissimo Usignolo* (vol. 1) from his last collection of madrigals. They are similar in romantic feeling, though the latter is a little more airy and delicate. In any case, it would be hard to suggest that Monteverdi lost his romanticism with age, witness the ravishing love duet from the *L'Incoronazione Di Poppaea*. Both madrigals are homophonic and even chordal; the sections are closed off, and the last section is repeated. Both use the bass sparingly and often concentrate attention on the three upper voices. Above all, they have ravishingly sweet melodic phrases which are highly sensitive to the connotations and speech-rhythms of the words.

The French composer, Charles Tessier, is still something of an unknown quantity. He was born near Montpellier around 1550, and although most of the rest of his life is a blank, he was apparently an established lutenist and composer, and toured with Henry IV of France as one of his chamber musicians. While in London he published his first collection of part-songs, *Premier Livre de Chansons et Airs de Court*, printed by William Byrd's publisher, Thomas

East, in 1597 (complete set of copies in the Bibliothèque Nationale, Paris). Like all the chansons in that collection, *Au Joli Bois* has a light, breezy, quasi-folk melody, and a simple, yet effective chordal accompaniment. The song contains a lively cyclic movement of refrain, verse, refrain, and perfectly fits the temperament of the wilful, defiant girl, with a characteristic laughing melisma for "bois".

Even more of a blur in terms of biography is Thomas Vautor, who flourished in the early 17th century and was in service with James I's favourite, the Duke of Buckingham. He published a solitary volume of madrigals, at a time when the form was rapidly dying out of fashion: *The First Set: Beeing Songs of Divers Ayres and Natures of Five and Sixe Parts: Apt for Vyols and Voices*, 1619 (set of copies in British Library). *Mother, I Will Have A Husband* is one of the brightest and dramatic of his madrigals, and is certainly more interesting than the best known piece in the collection, *Sweet Suffolk Owl*, though obviously not as lyrical. In particular, the fast speech-rhythms of the quavers brilliantly depict the empty-headed agitation of the importunate daughter and the patter of nonsense that streams from her ever open lips. The change of time from duple to six-four admirably conveys her sudden resolution to take action, and the jaunty gait of the passage almost implies her skipping off to town somewhat in emulation of Kemp's Jig.

It is hard to imagine a madrigal anthology without any of the works of the Prince of English madrigalists, Thomas Morley (1557-1602), the most distinguished pupil of William Byrd. As well as being a versatile composer, Morley was an excellent organist and held this post at St. Paul's Cathedral from 1592. He was made a Gentleman of the Chapel Royal in 1598. His output in madrigals and allied forms is formidable, though he wrote a fair amount of English and Latin sacred music too. *Arise, Get Up, My Dear* comes from the delightful collection with the tautologous title, *Canzonets. Or Little Short Songs to Three Voyces*, London, 1593 (copies in the British Library). The piece is masterly in the fullness of its three-part harmony and counterpoint and its range of invention. It begins with a slow rising fugue to pull the sleepy-head from her mattress, and then gathers speed and excitement as the bride comes into view. Quavers and a modulation to C major indicate the merry squeal of wanton maidens, and a stretto fugue provides a mix of cakes and wine-sops followed by syncopation for the exhortation to run to get a bride-lace. The joyful ritual of the rosemary branch is expressed in chordal triple time, and then the pace slows and the key moves momentarily in D minor for the sudden tears, quickly to be dispelled by the sound of the minstrels. The last section is a *tour de force* in representing the breathless jigging wedding dance, again in stretto fugue, with a quick, dotted and extremely tuneful figure, which Morley repeats but eventually brings to an exhausting halt. The merry confusion of the whole final section is reinforced by the marked differences in the text of each line, though it is chastening to think that these may not be the conscious intention of the composer but the incompetence of the typesetters.

In much quieter and more solemn mood is *Leave Off Hymen*, the little nuptial hymn of Thomas Ravenscroft (biographical details in vol. 1), which appears in his *Briefe Discourse*, 1614 (copy in British Library). The treatment is tender and the harmonies are subtle, for although the piece starts in Dorian mode, here transposed to G in the key of F, it moves frequently into the related keys of C major and F major. For best effect, strings should be used to accompany the solo voice and to double the chorus.

Luca Marenzio (1553-99) is to the Italian madrigal what Morley is to the English. In his youth he was a chorister at Brescia Cathedral, then served as musician and later choirmaster to Cardinal d'Este in Rome. A second great cardinal, Aldobrandini, gave him patronage and employment in 1594, and with them entry into a circle which included the poets Tasso and Guarini. Like several other Italian musicians (including Giovanni Francesco Anerio a little later), he spent a while at the Polish Court, but by the time of his death he was back in Rome. Marenzio composed a fairly substantial corpus of sacred music, including somewhat madrigalian motets (cf. *The First Chester Book of Latin Motets*), but his reputation rests mainly on his collection of five hundred madrigals, and has to be taken somewhat on trust, since relatively little of his work is performed or recorded as yet. To judge from *Scendi dal Paradiso*, his reputation is justly deserved. The madrigal is a mature work and was first published in *Il Quarto Libro De Madrigali*, Venice 1587 (complete set of copies in the Civico Museo, Bologna). An expansive work of grace and majesty, it contains a wide variety of tuneful themes which reflect the mood and meaning of the text. Word-painting is freely applied and is often quite complex, as may be seen from the very opening in which Marenzio achieves a triple effect in a remarkably brief span. The invocation begins in a dropping fugue of fifths for "Scendi", then all the parts move stepwise down the scale making a type of crystal stairway for the goddess. At the same time, the canon of "dal Paradiso" gives the impression of a silvery peal of bells, immediately setting the mood for a wedding celebration. Other examples of word-painting include the quick dotted melismas for laughter ("riso" and "ridan"), the extended dotted ascent to the stars ("giungano a le stelle"), and the undulating melismas for the vine ("la vite"). After all the variety of invention, the ending comes as something of an anticlimax in an otherwise brilliant work.

The final madrigal in this collection, by Orlandus Lassus (biographical details in vol. 1) is a comic statement of male brutality in marriage. Lassus, whose versatility knows no bounds, uses a suitably crude, jerky style with mainly chordal harmonies, so that the staccato force of the woman's complaint is not lost on the ear. Angular duets and frequent modulation (though to related keys) help depict the unease and tension of the speaker, but she emerges in triumph at the end, with a G major cadence emphasizing that since she is young and her husband old, the misery cannot last for ever.

The rounds in this volume are mainly by Thomas Ravenscroft. They serve to remind us (as Volume One does) of what a mine of tuneful popular material he provides, even if he did not compose it all. His rounds come in every shape and size and deal with a diversity of topics, which he often groups thematically. The selection here ranges from a simple three-part round to an ambitious nine-part, though in nearly every case each part is accommodated without melodic awkwardness. The three collections from which they are taken, *Pammelia* (1609), *Deuteromelia* (1609), and *Melismata* (1611), survive in the British Library and are available in facsimile. *O My Love* appears in Walsh's *Catch Club* (1762) in the minor key as well. The last round, *Whenever I Marry*, is possibly by William Lawes, though unasccribed in the collection from which it is taken, John Hilton's *Catch That Catch Can*, 1652 (p. 85), also extant in the British Library and re-

printed in facsimile. Hilton does for the middle of the 17th century what Ravenscroft does for the beginning, though in Hilton the rounds are usually more extended and sophisticated.

5. Notes on Programming. The performance of a concert according to themes can be augmented and enhanced in a number of ways. The following points are suggested by the Editor in the light of his experience in directing concerts for a general audience.

(i). Briefly introduce each item or groups of items, and highlight the salient stylistic features. For foreign madrigals it is useful to read or declaim a translation even if one is provided in the programme.

(ii). Include some solo items on the same theme. There are innumerable songs to choose from among the works of such composers as John Dowland (e.g., *Come Away, Sweet Love*; *If My Complaints*; *I Saw My Lady Weep*), Thomas Campian (*Love Me Or Not*; *Shall I Come Sweet Love*; *There Is A Garden In Her Face*), Alfonso Ferrabosco (*I Am A Lover*; *Why Stays The Bridgroom?*) and Giovanni Coperario (*While Dancing Rests* — another Hymen song). For comic relief there are songs like Ravenscroft's *Hodge Trillindle To His Zweet Hort Malkyn*, and the anonymous song of a henpecked husband, *Come Batchelors And Married Men* (W. Chappell, *Popular Music Of Olden Times*, repr. 1967, vol. 1). Ideas for English songs as also for other madrigals can be gleaned from the revised E. H. Fellowes, *English Madrigal Verse* (1967). There are, of course, several anthologies of Renaissance and Early Baroque songs, including one put out by Penguin; and the possibilities are almost endless in relation to Continental songs, though the Editor has a special predilection for the songs of Sermisy (e.g., *Tant Que Vivrai*) and Monteverdi (including possibly the loveliest of all Renaissance duets, *Chiome D'Oro*).

(iii). A concert can be filled out and given variety by introducing occasional readings from the drama, prose and poetry of the period, either to supplement or contrast with the madrigals. As always, Shakespeare provides a wealth of selections, e.g., the opening of *Twelfth Night* or Viola's "She never told her love" (II, iv); a passage from *Romeo and Juliet*; an exchange between Benedick and Beatrice in *Much Ado*, or between Rosalind and Orlando in *As You Like It*. For contrasts, the *Taming of the Shrew* is rich in material, the description of the wedding of Katharina and Petruchio being especially apt (III, ii). Useful prose readings on sundry topics can be found in such anthologies as J. Dover Wilson's *Life in Shakespeare's England* and M. St Claire Byrne's *The Elizabethan Home and Elizabethan Life in Town and Country*.

For Renaissance poetry, various anthologies are available to assist the search for readings, including the *Oxford Book of 16th Century Verse* (which contains such gems as Drayton's *Since there's no help*) and the *Oxford Book of 17th Century Verse* (with a good selection from the Metaphysicals and the brief, pragmatic *Why so pale and wan?* by Suckling). Similar anthologies are put out by Penguin Books, and among the collections related to the themes in this volume are the *Faber Book of Love Poetry* and the *Everyman Book of English Love Poems*. There is even an *Anthology of Erotic Verse*, edited by Derek Parker.

(iv). If conditions allow, a cyclorama or screen can be employed as a backdrop for slides from works of art roughly contemporaneous with the pieces performed, assuming there are no problems with copyright. Renaissance art is crowded with paintings of lovers, courtships, weddings and family groups from every country and every school of painting. Of the many guides to the subject, a good, lively general one is Paul Tabori's *Pictorial History of Love*, Spring Books, 1968, etc., though its illustrations are all in black and white. Amongst the pictures it displays are the Elder Breughel's *Wedding Dance*, Pourbus's *Allegorical Love-Feast*, and the *Sleeping Venus* by Giogione.

(v). The audience should be encouraged to participate in the concert by joining in the performance of the simpler songs and rounds. Easy songs on the love theme are, inevitably, *Greensleeves* and the charming *Calino Custurame*. Of the rounds in this collection, *O My Love* is particularly easy, and, in fact, all but the nine-part round should be possible. If a screen and projector are available, a slide can be made of each round as a visual aid for the audience. It is advisable to make the audience rehearse in unison twice, and in performance, to make them sing the round in parts twice, causing them to end in a loud unison by repetition of the last line until all parts are home. The different sections of the audience can be reinforced by members of the choir singing either from the stage or from the auditorium. Rehearsing an audience for a round or song need take no more than two or three lighthearted and entertaining minutes of what is, after all, a concert mainly for their benefit.

6. Omitted stanzas of text. In four items, stanzas have been omitted from the body of the text. In the case of the first and the third, the setting apparently did not contain the additional stanzas. In the remaining two it was felt that including all verses might result in tedium in performance, but in any event, would cramp the underlay and take up valuable space which could otherwise be used for squeezing in another madrigal. To make the volume complete it was thought best to record them, nevertheless.

Mon Coeur

2. Banni j'en suis par faux semblant,
Mais pour nous voir encore ensemble,
Faut que me soyez ressemblant
De fermeté; car il me semble
Que quand faux rapport desassemble
Les amans qui sont assemblés,
Si ferme Amour ne les rassemble,
Sans fin seront desassemblés.

Come Again (original verse 6 renumbered 3 in this edition)

3. All the day
The sun that lends me shine
By frowns do cause me pine,
And feeds me with delay;
Her smiles my springs that make my joys to grow;
Her frowns the winters of my woe.

4. All the night
My sleeps are full of dreams,
My eyes are full of streams;
My heart takes no delight
To see the fruits and joys that some do find,
And mark the storms are me assigned.

5. Out alas!
My faith is ever true;
Yet she will never rue,
Nor yield me any grace.
Her eyes of fire, her heart of flint is made,
Whom tears nor truth may once invade.

Mas Vale Trocar (original verse 6 renumbered 3 in this edition)

3. La muerte es vitoria
Do bive afición,
Qu'espera aver gloria
Quien sufre pasión.
Mejor es prisión
De tales dolores
Qu'estar sin amores.

4. El qu'es más penado
Más goza d'amor,
Qu'el mucho cuidado
Le quita el temor.
Así qu'es mejor
Amar con dolores
Qu'estar sin amores.

5. No teme tormento
Quien ama con fe,
Si su pensamiento
Sin causa no fué.
Aviendo por qué,
Más vale dolores
Qu'estar sin amores.

So Wünsch Ich Ihr

(The underlay to the music forms the first stanza.)

2. In rechter Treu ist sie mir lieb,
Der ich mein Herz hab geben.
Zu dienen ihr ich mich stets üb,
Dieweil ich hab das Leben.
Dan sie hat mich
So herzlich
Mit ihrer Zucht gefangen.
Keins Menschen Freud
Mir Hoffnung geit,
Nach der mich tut verlangen.

3. Ohn alle Falsch will ich doch sein
Bis an meins Lebens Ende,
Gegen dir Allerliebsten mein,
Von der ich mich nit wende.
Mit Seufzen Klag,
Sich Nacht und Tag,
Mein hat mein Herz besessen,
Drum ich nun in
Dem Herzen brinn
Und fann ihr nicht vergessen.

チェスター社マドリガル楽譜シリーズ

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The Chester Books of Madrigals

Edited by Anthony G. Petti

Book 1: THE ANIMAL KINGDOM

1. Jacob Arcadelt
2. Adriano Banchieri
3. Orlando Gibbons
4. Josquin des Prés
5. Orlandus Lassus
6. Claude Le Jeune
7. Lorenz Lemlin
8. Claude Le Jeune
9. Claudio Monteverdi
10. Pierre Passereau
11. Thomas Ravenscroft
12. Thomas Weelkes
13. Thomas Ravenscroft

14. Seventeenth Century Rounds
 - (i) Anon.
 - (ii) Matthew White
 - (iii) Michael Wise

1. Anonymous (German)
2. Anonymous (Spanish)
3. Anonymous (Spanish)
4. Jacob Arcadelt
5. Jacob Arcadelt
6. Guillaume Costeley
7. Giovanni Gastoldi
8. John Farmer
9. Orlandus Lassus
10. Orlandus Lassus
11. Thomas Morley
12. Thomas Morley
13. John Wilbye
14. Stephan Zirlor
15. Seventeenth Century Rounds
 - (i) Thomas Ravenscroft
 - (ii) Thomas Ravenscroft
 - (iii) William Lawes
 - (iv) William Webb
 - (v) John Hilton

1. Claude Le Jeune
2. Claudio Monteverdi
3. Thomas Morley
4. John Hilton
5. Thomas Morley
6. Clément Jannequin
7. Michael Praetorius
8. John Hilton
9. John Hilton
10. Anonymous (English)
11. Melchior Franck
12. Ippolito Baccusi
13. Thomas Weelkes
14. Caspar Othmayr
15. Philippe de Monte
16. John Hilton
17. Jacob Arcadelt
18. Thomas Morley
19. Thomas Ravenscroft (ed.)
20. Michael Praetorius

Il Bianco e Dolce Cigno
Contrapunto Bestiale
The Silver Swan
El Grillo
Audite Nova
Petite Importune Mouche
Der Gutzgauch
Une Puce
Dolcissimo Usignolo
Il est Bel et Bon
The Three Ravens
The Ape, the Monkey and Baboon
 Rounds from *Pammelia*:
 (i) *New Oysters*
 (ii) *The White Hen*
 (iii) *The Old Dog*
 (iv) *As I Me Walked*
 (v) *Lady, Come Down and See*

Well Rung, Tom
My Dame Hath a Lame Tame Crane
A Catch on the Midnight Cats

Book 3: DESIRABLE WOMEN

Traut Marle
Marlira, Por Vos Muero
Pase El Agoa, Ma Julieta
Margot Labourez Les Vignes
Carissima Isabella
Perrette, Disait Jean
Bellissima Mirtilla
Fair Phyllis
Matona Mia Cara
Vedi L'Aurora
No, No, No, Nigella
Said I That Amaryllis?
Adieu, Sweet Amaryllis
Ach Gretlein

Go To Joan Glover
Joan, Come Kiss Me Now
Come, Amaryllis
Good Susan
Pretty Nan

Book 4: THE SEASONS

Spring
Reveci Venir Du Printemps
O Primavera
Springtime Mantleth Every Bough
Now That The Spring

Maytime
Now Is The Month of Maying
A Ce Joli Mois
Herzlich Tut
Come Let Us All Amaying Go

Summer and Autumn
Now Is The Summer Springing
Summer Is Icumen In
Kommt, Ihr G'Spielen
Ben Sei Felice Autunno

Winter
To Shorten Winter's Sadness
Der Winter Kalt Ist Vor Dem Haus
Ceda Ogni Altra Stagion
Arm, Arm, Arm

Love and the Seasons
L'Hiver Sera Et L'Eté Variable
April Is In My Mistress' Face
Oaken Leaves
Der Winter Ist Ein Strenger Gast

SATB
 SSATB
 SAATB
 SATB
 SATB
 SAT: SSATB
 SSSATB
 SATB
 SSATB; solo ad lib.
 SATB
 SATB; solo ad lib.
 SABar.

3 voices
 4 voices
 3 voices
 4 voices
 4 voices

4 voices
 4 voices
 3 voices

SATB
 SATB
 SATB
 SATB
 SATB
 SATB
 SSATB
 SATB
 SATB
 SAATB
 SSATB
 SSATB
 SATB
 SATB

4 voices
 3 voices
 4 voices
 3 voices
 3 voices

SMez. ATB & soli
 SMez. ATB
 SABar.
 3-part round

SATTB
 SATB
 SATB
 3-part round

SST
 4-12 part round
 SATB
 SMez. ATB

SSATB
 SATB
 SSATB
 3-part round

SATB
 SATB
 3-part round
 SATB

CHESTER MUSIC

J. & W. Chester/Edition Wilhelm Hansen London Ltd
 7-9, Eagle Court, London EC1M 5QD